



he has arranged for a line of up-to-date melodramas, all thrilling plays, though occasionally a farce will be presented. Evening prices will be from 10 to 50 cents; Thursday and Saturday matinees from 10 to 25 cents.

"LEAH KLESCHNA."

One of the strongest plays of recent years, "Leah Kleschna," has been chosen by Mr. Ingersoll for his next offering. The play was made famous by Mrs. Fiske four seasons ago, when she, John Mason, George Arliss, and Fredrick DeBelville had a quartet of roles, in which all shared the honors equally. In the Ingersoll company these parts will be assigned to Mr. Ingersoll, Miss Nilson, Mr. Crosby and Walter Seymour. Miss Dills and the other members will also be suitably cast.

"Leah Kleschna" is the story of a woman of toll, born in Austria, who begins a career of theft under the tutelage of her father. One day she meets the man whose destiny is linked with

THEATER GOSSIP

Mr. Charles Frohman announces his discovery that musical comedy is the best dramatic school for stage beginners.

Norman Hackett has been engaged by the Shuberts for the leading role in Clyde Fitch's "The City," on its western tour.

Evelyn Millard has produced "Young Fernald," a Yorkshire story, by the

THE greatest week of prosperity Salt Lake's theaters have known for a long time past ends tonight. People, no doubt, will be turned away from all the houses, and next week the struggle royal for purely city patronage will be resumed all up and down the line. There is not much to add to the review already recorded of the attraction at the Salt Lake Theater.

It is one of the baldest and boldest expositions of a horrible phase of life, too common in our great cities, that any author or manager ever had the daring to place upon the stage; it is simply purposeless, except to show that the "easiest way" is to sin, not to struggle. It teaches nothing, points no moral except a bad one, and is unhealthy throughout. That it should be one of the great money makers of the day, is a melancholy commentary on the present day tastes and standards. The bill at the Colonial suffers by comparison with other recent offerings at the same house, and while it has had some big nights, others have been of the indifferent grade. The Orpheum needed a chamber of double capacity to take care of the throngs, and the week's bill is such that all must rejoice to see it accorded the patronage it is winning. The Ingersoll bill this week is as clean, healthy and refreshing as that not a thousand miles away is the reverse, and it is good to note that public recognition of the new company's endeavors continues to grow.

In Henry Miller and "The Easiest Way" the Salt Lake Theater has presented two of New York's big successes. A third comes next week, when "Seven Days," the Astor theater hit, will be transferred to our boards and will run out the full week. The company comes direct from a three weeks' engagement at the Columbia theater, San Francisco, where it is claimed all records in the history of farce comedy were broken. The story of "Seven Days" is based on Mary Roberts Rhinehart's amusing story, "When a Man Marries." She is well known as the author of the two detective stories, "The Man in Lower Ten" and "The Circular Staircase." In the work of dramatizing her book, she was assisted by Avery Hopwood, a well known playwright. The "Seven Days" company is headed by Aubrey Bertie, who was in the New York organization, and other well known players are Ned Finley, Ben Wilson, Hugh Cameron, William Wadsworth, Jack Sheehan, Madeline Winthrop, Florence Robinson, Claire Weldon, and Norma Mitchell. Following "Seven Days," Manager Pyper has another full week's bill in a return visit from the gifted Rose Stahl, who again will present her great New York and London success, "The Chorus Lady."

THE ORPHEUM

Minnie Dupree, who has stepped out of the legitimate, where she made such a success in "The Road to Yesterday," headlines the coming week's bill at the Orpheum, appearing in "The Minister's Wife," a bright, dramatic playlet from the pen of Frank Ferguson. The sketch deals with a minister who marries an actress, with the complications ensuing in his congregation and family because of the unconventional ways of his wife.

When cycling experts are mentioned, one invariably thinks of the Kaufmanns, a wonderful family of wheel experts. This original and much imitated sextette appear on the bill.

Edward Flanagan and Neely Edwards are blackface comedians who have an act in "On and Off" that is extremely funny. They make up in full view of the audience, the stage being transformed into a temporary dressing room.

Fred Duprez is a clever entertainer who gives a monologue, varied with excellent songs. Mr. Duprez has been featured in several musical comedy successes.

The Harvey-De Vora trio come with some new ideas in dancing, all their steps being original, the invention of Bert Harvey. Associated with him is dainty Mlle. De Vora, a danseuse of known ability.

Luce and Luce are novelty instrumentalists who offer a line of clever dialogue and a varied entertainment. Miss Grace Belmont is a singer of popular songs who is making her first American tour. New kinodrome pictures and a standard orchestral program complete the bill.

"GOING SOME."

The Colonial has secured as its next attraction a new play by Rex Beach and Paul Armstrong, entitled "Going Some." The story is entirely new, and is built upon the incident of an exciting footrace for a photograph on a ranch in New Mexico. Western and eastern types of characters are intermingled, an Indian, a college boy and girl on a vacation, cowboys, and a Mexican girl servant, with many more assisting in making up the cast of "Going Some." The bill holds the boards the first four



SCENE FROM "7 DAYS."

Opening a Week's Engagement at the Salt Lake Theater, Monday, Oct. 10.

hers, and in a burglary, in which she is concerned, where he discovers her, a tremendous situation arises. Instead of turning her over to the authorities, he gives her a chance to reform, takes her under his charge, and ultimately redeems her. The story is full of great situations, and in the hands of the Ingersoll people, should prove one of the strongest productions it has yet offered. It will run all next week, with the customary Wednesday and Saturday matinees.

THE ALLEN CURTIS MUSICAL COMEDY company celebrates its seventeenth week in Salt Lake by presenting a new bill entitled "A Happy New Year," at the Daniels theater. The play is along the lively musical comedy lines which the Curtis company has made familiar. The management say that the players of the company, especially Mr. Chase, Mr. Auerbach, Miss Trager, Miss Swinerton and Miss Clark, will all be happily cast. Manager Curtis also announces that Max Florence, New York manager has engaged several new players who will be seen with the company in the near future.

THE SHUBERT STOCK COMPANY. "The Shadows of New York" is the title of the next attraction which will be presented by the Fredrick Moore Stock company at the Shubert. "A Fight for Love and Honor" will on Thursday evening, even though several players expected from New York failed to arrive in time. Mr. Moore says that

American writers, E. G. Sutherland and B. M. Dix, in the New theater, London, with apparent success.

Within a few days Charles Hawtree will appear in London in "Inconstant George," playing the character taken in this country by John Drew.

William Faversham has begun his second tour in "The World and His Wife." He will produce a new play later in January, but will not act in Chicago this season.

Louis Mann is about to abandon "The Cheater" and make a long tour of the south in Jules Eckert Goodman's play, "The Man Who Stood Still," which he has been using for two seasons past.

Miss Frances Aymar Matthews, author of "Pretty Peggy," has written a drama in which Miss Julia Allen, a soprano, will come forth as a star. The play is called "The Red Swan," and a grand opera celebrity is the central figure.

Sir Arthur Wing Pinero has left the management of George Alexander in favor of Charles Frohman, because "The Thunderbolt" and "Mid-Chance" were not kept upon the stage of the St. James long enough to give him a satisfactory remuneration. The Comedy theater, where Pinero's forthcoming plays will be produced by Frohman, does not rejoice in a reputation for un-



MISS MINNIE DUPREE,

Who Will Appear All of Next Week at the Orpheum in "The Minister's Wife."

broken success, however, Charles Hawtree and Marie Tempest are really the ones whose record there is enviable.

It is said on good authority that Rostand's "Chantecler," which has been running at the Porte St. Martin theater, Paris, is losing money. The reason is not so much because of lack of popularity, so it is said, as because of the enormous cost of production.

Henry Miller is one of the few producers who regards with apprehension the moving picture peril. It is not so much the threat of today, but the theater of tomorrow which Miller considers menaced by the lure of the dancing shadows. The remedy, he suggests, is actual price competition with the 10-cent houses by purveyors of 25 attractions.

Maclyn Arbuckle of "Nobody loves a fat man" fame, and star of "The Round Up," was the unhappy star of an unlabeled comedy, "Welcome to Our City," which was a recent disaster in New York. George V. Hobart wrote it from the German, and the critics agree that the blame should be placed against the Kaiser.

Commenting on the play George M. Cohan has made from George Randolph Chester's "Get-Rich-Quick Wallingford," a New York reviewer says: "It is useless to try to define the production. It is neither comedy nor farce, drama nor melodrama, yet it has bits of all these incorporated in it. It is best described as a Cohanism."

Miss Ellen Terry will steam from Liverpool on Oct. 19 on the Oceanic of the White Star line for New York, arriving on Oct. 22. Miss Terry, on this her ninth tour of this country since 1883, when she came to New York for the first time with Sir Henry Irving, will give a series of Shakespearean orations, or acted discourses, in the Hudson theater, beginning Nov. 3.

Otto Skinner, after spending a vacation of three months in the Tyrol, is about to New York a week ago with Mrs. Skinner and Miss Skinner. He will go on tour immediately in "Your Humble Servant," the play by Booth Tarkington, which he arranged last season. In December Mr. Skinner will appear in "Sire," by Mons. Heurl.

Amazing Sarah Bernhardt Astonishes London.

London Dramatic Letter.

LONDON, Sept. 24.—Sarah Bernhardt is the idol of the hour. On Monday last she started her engagement at the Coliseum and the vast auditorium, where two performances a day are given, has been packed to the doors ever since. She appears in the second act of "L'Aiglon," and it seems more than likely that there will be no need for her to change the bill during the month to which her stay is limited. I went round to have a chat with her immediately after the first performance. Patrick Campbell and I reached the door of her dressing room at the same moment and were welcomed with equal effusion. Being of a particularly different nature, she was somewhat of a shock to my modesty to find myself violently seized by the great French actress and to have a sounding kiss implanted on each cheek. The other ladies, Patrick, who have long been close friends, positively fell over each other, and it was long before the mere man, represented by myself, could get a word in edgewise.

Pat, of course, was eager to tell us all about her American experiences. I gather that she had not found them altogether satisfactory. The salary, though the remuneration was correspondingly generous there are times, she insisted, when one may buy one's money too dearly. She seemed very much of having produced her son's little play on your side and spoke of it as a great success. But, I suspect, only unusually favorable conditions would tempt her back to America. On the other hand, Sarah, so she told me, is looking forward eagerly to her flight across the Atlantic. She sails on October 22 and will include in her tour two American cities, Canada, wanderings through America, Canada, and a first class company. Of course we have all been telling her that she looks younger than ever and, honestly, there are ample grounds for the statement. Mrs. Pat accused her of having grown stouter, a charge she spurned with pretended indignation. Sarah, with an amazing woman, as full of vitality, energy and high spirits as a girl of seventeen.

Sarah is not the only one preparing to voyage westwards. I have just had a letter from Henry Arthur Jones telling me that he also sails for New York in the course of the next month. His purpose is to produce there about Christmas, the new play upon which he is now engaged, and which will be finished within two or three weeks. It is, he adds, a strong, serious play of English society, something akin to "Mrs. Dane's Defence," but with more comedy in it. The

Lavedan, a play Charles Frohman has had adapted, Mr. Skinner describes it to have the strength of drama and the humor of comedy.

The only theater in the world that has no deadheads, and which "sells" out every performance, is open but five months every 10 years, and perhaps that is the reason for both these conditions. The Passion Play theater at Oberammergau is this fortunate venture and as the capacity in most of the auditorium where it is given is at the established price \$7,000 in round numbers, it is easy to figure total receipts from \$28,000 to \$50,000 for performances that vary in number from 40 to 50.

It is reported in London that Mrs. William E. Corey, formerly Mabel Gilman, the actress, is to give the Shakespeare Memorial Fund theater \$10,000. It is said that Mrs. Corey was interested in the project through Hon. Mrs. Alfred Littleton. Some time ago Mrs. Corey announced a desire to return to the stage, and this may have a bearing on her attitude toward the project. It is much like that of the New theater, New York. Mrs. Corey is now in London, where she has been taking lessons in elocution from Miss Tostina Pilippi.

Every London theater has a royal box with a private entrance, and as soon as a new theater is built in recent years King Edward's coachman would visit it to ascertain the best way of approaching the royal entrance. Mr. Geo. Ashton, who is called the K. O. B. of "King's Own Entertainment Office," arranges for the king's visits to the theater and for all entertainments of the character for the royal family. Mr. Ashton is at hand to see that all arrangements are completed for the king's visit, and the manager of the theater also meets royalty at the private entrance. Every royal box has an anteroom furnished as a drawing room, where the royal party lounge and have refreshments during the intervals. When the London Coliseum was built an ingenious little railway with one ornate car was constructed from the royal entrance to the royal box. When King Edward visited the Coliseum the first time he looked at the little railway with an amused smile, but declined to journey on it. The rails were promptly removed after the royal visit.

ham would play one of the parts, but at the last moment he has decided against the step.

May Robson is going to have a little bit of her own's business, quitting England. She has arranged to give one afternoon performance of a new play called "The Squab Lady," which she intends to make a feature of on her return to America. But first she wants to have the opinions of the London critics and with this view she is undertaking all the labor and the expense of a regular West End production.

The other afternoon I was talking to Tree about his future plans. Of course what Tree does today he may completely undo tomorrow and even when he has quite made up his mind to a certain step it is even better he will change it within 24 hours. He is, as he loves to boast, an opportunist, always ready to take the breeze of the most favorable breeze. However, at the present moment he has no cause for anxiety as there is every indication, he tells me, that "Henry VIII" will run all Christmas. Still, in case of emergency, he is prepared to put up a revival of "A Midsummer Night's Dream" within a few weeks if necessary. Later he may possibly do Louise N. Parker's version of "John of Arc" with Phyllis Terry-Nelson in the title part. If not that, the same author's historical drama on the subject of Sir Francis Drake. But in neither of these will he himself appear. "In that event," I asked him, "what will you do?" "Oh,

he replied with characteristic vagueness, "I don't quite know. Go to America, perhaps."

"A Bolt From the Blue" has been withdrawn at the Duke of York's and that theater is now closed. Rehearsals in daily progress and the new play are expected about the middle of October. The piece deals entirely with country life as a matter of fact "Country Life" was one of the best suggested but neither found much favor with the leading part, and Lady Tree also joins the cast in the role of an elderly lady belonging to an old country family.

At the moment of closing this letter I learn that negotiations are on foot for the new production in London of Margaret Mayo's three-act farce "Baby Striking Hit" at Daly's in New York. William Brady, of course, will be interested in the venture. The only candidate up to now is the difficulty of finding a suitable actor to play the part of Jimmy Jinks, sustained in a point by Walter Jones. However, your side by Walter Jones. However, if he approves of the choice made, it will be taken to bring matters to a point. From all accounts "Baby Striking Hit" seems to be a splendid piece of work and as it is long since we have had a really amusing farce in the West End it ought to stand a fair chance of making good.

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SCENE FROM THE THIRD ACT OF "GOING SOME."

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